

**Listen, sing and learn:
the place of songs in primary FL learning in Portugal**

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Dedicated to my son and my parents.

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ABSTRACT

LISTEN, SING AND LEARN: THE PLACE OF SONGS IN PRIMARY FL LEARNING IN PORTUGAL

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KEYWORDS: English as a foreign language (EFL), young learners, songs, language learning, action research

Songs are known to young learners and present an excellent format for increasing interest and motivation to learn a foreign language. This action research study gave me the opportunity to find out when should teachers make use of a song over a thematic unit in a set of lessons and to find out when and how a song is most supportive for the learners' language acquisition process. To obtain information about the impact of singing songs in the English classroom I undertook an empirical study with a group of fourteen learners and a control group of seventeen learners, based on an action research method, in a Portuguese public school. Data was collected through questionnaires, worksheets, self assessment grids, formal assessment test results and my teacher's journal. Results that came up from reflective practice and systematic collection of data helped to clarify the importance of using songs repeatedly when compared to singing only once. However, results also show that the control group learners were able to acquire language without singing songs as often. It was possible to conclude that the use of songs repeatedly is meaningful to enable learners to acquire communicative abilities and literacy, it impacts on learners' prosody and it influences learners' motivation in the classroom.

RESUMO

LISTEN, SING AND LEARN: THE PLACE OF SONGS IN PRIMARY FL LEARNING IN PORTUGAL

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PALAVRAS-CHAVE: Inglês como língua estrangeira (EFL), 1º Ciclo Ensino Básico, canções, investigação-ação

Para o ensino de língua estrangeira no 1º Ciclo do Ensino Básico existem vários recursos de que o professor dispõe para proporcionar aos alunos experiências significativas de audição e exposição à língua, produção oral, leitura e escrita, sendo as canções um deles. Mas em que circunstâncias se deverá cantar nas aulas de Inglês? E de que forma essa atividade ajuda na aquisição da língua? Com o fim de encontrar respostas para estas perguntas e tentar aprofundar o conhecimento acerca do impacto que têm as canções nas aprendizagens dos alunos, realizei um estudo empírico através do método de *action research*, em contexto de sala de aula, contando também com resultados provenientes de um grupo de controlo. A recolha de informação foi feita através de respostas dos alunos a questionários, fichas de trabalho, fichas de auto avaliação, resultados do teste sumativo e registos de observação do professor. Os resultados obtidos, quer pela reflexão de práticas quer pela recolha sistemática de dados, ajudaram a ter uma perceção fundamentada acerca da importância das canções para o processo de aquisição da língua quando cantadas repetidamente ou apenas uma vez durante as aulas de cada unidade temática. Foi possível concluir que o número de vezes que uma canção é cantada tem resultados muito próximos, no que à aquisição da língua diz respeito, quando em vez destas se utilizam outros recursos. Não obstante, pude verificar diferenças na literacia, nas capacidades de comunicação dos alunos, no evoluir da prosódia e na motivação e interesse por parte dos alunos.

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LIST OF ABBREVIATIONS

FL – Foreign language

EFL – English as foreign language

TPR – Total Physical Response

PART I – Introduction

1. Introduction

For the majority of young learners in Portugal English is a foreign language which can be accessed to some extent through school and the media, but is generally not spoken at home. Having taught English as a foreign language (EFL) in primary school for ten years, singing songs has been part of my classroom routine. I consider songs as a useful resource in my practice. However, over the years I have spoken to English teachers who say they do not use songs because learners become very excited, or because appropriate songs were difficult to find or that they do not consider it a convenient way for learners to achieve success in reading or writing exercises.

In 2015, EFL teaching in Portugal became mandatory for 3rd and 4th grades (age group 8-10). The use of course books is now a reality in all public schools in Portugal. I think this helped to standardize available resources and activities to use in the English classroom, and nowadays teachers can no longer ignore the existence of teaching resources like songs because they are present in course books. So, I considered this was a good time to find out more about the effectiveness of songs in the process of learners' language acquisition.

Over the eighteen-month period of the MA in Teaching English in the 1st Cycle of Portuguese Basic Education, I had the opportunity to analyse different course books in the set which schools could choose from before adopting one. All the course books I examined included song activities in every unit. I wondered why songs in some of them are presented as a middle-to-end activity suggestion in unit plans and sometimes teacher's books' suggestions are to sing a song only once at one moment/in one lesson in a unit. From my point of view, songs are a great resource because they provide exposure to the English language and meaningful repetition at the same time; learners do not mind singing the same song five times over, while they sometimes mind when are asked to repeat choral reading of a text, or vocabulary items. Also, with songs the teacher can add some variation every time a song is sung. But learners cannot learn a song if they are not given enough opportunities to listen and sing.

With this research study, I will try to discover if singing a song at the beginning of a unit and all the way through will give better results in learners' language

acquisition and performance outcomes than singing a song later and subsequently, only once or twice or at the end of a unit to wrap up learning in a positive mood.

PART II – Literature Review

This chapter provides a synthesis of the research I did for this study when looking for authors who investigated the use of songs in the young learners' EFL classroom. It is common knowledge that children are used to singing songs in their native tongue from an early age. Songs play an important role when a child begins to speak and foreign language teachers may transport that sense of familiarity into the classroom. As such, over the years, when searching within international pedagogical trends for resources to use in my lessons I got used to the idea that songs played a central role in the foreign language acquisition process of young learners. I was surprised when I found that there were not as many studies as I expected, above all, studies involving young learners in the primary school 6-10 age group and foreign language learning.

1. Common sense and reality

Among many other authors who share this view, Brewster, Ellis and Girard (2002) state that most language programmes in primary school include songs and, because of their repetitive nature and rhythm, they are an ideal vehicle for language learning. In addition, children love songs. However, although songs, rhymes and chants are recognized as being useful in language learning, fairly recently, Davis (2017) concluded that there are not many controlled classroom experiments to assess the effects of songs on language learning made with young learners that can back up such statements. There is one study, however, on the facilitation of the learning process through singing by Ludke, Ferreira and Overy (2014), where we can find empirical evidence concluding that 'singing was more effective as a learning condition than either speaking or rhythmic speaking when participants were required to recall and reproduce ... foreign language phrases' (Ludke, Ferreira & Overy, 2014:49), but this study was

conducted with adult participants and we still need confirmation if results with young learners would be the same.

2. The importance of songs

On the importance of music and song in language learning, Murphey (1992) says ‘songs stick in our minds and become part of us, and lend themselves easily to exploitation in the classroom’ (Murphey, 1992:6) but for songs to stick in learners’ minds and chunks of language to be acquired by them we need to create opportunities to sing the same song more than once, over different lessons. As Hillyard (2013) so nicely explains,

We can repeat a song several times by singing it again and again, but if we add a pinch of freshness every time we sing, we will be providing varied repetition of language in an environment that is meaningful, making each lesson different.

(Hillyard, 2013:4)

3. Holistic learning

It is widely recognized that music, rhythm and rhyme, in the form of songs, rhymes or chants, contribute to a child’s development in all areas: socio-emotional, physical, cognitive, creative, linguistic and musical (Brewster, Ellis & Girard, 2002; Dias & Mourão, 2005; Read, 2007). Singing songs is one of the most engaging activities in the English classroom, allowing students with different abilities to feel part of the whole group.

Singing and chanting are social acts involving cooperation in the classroom, accompanied with physical movement, such as Total Physical Response (TPR) gestures, pointing or simply moving to the rhythm. Songs allow for verbal and non-verbal participation, enabling everyone in a class group to join in; songs can involve learners’ emotions and they can also contribute to creating a group identity and reinforcing a positive ‘*I can*’ feeling (Brewster, Ellis & Girard, 2002; Dias & Mourão, 2005).

Using songs in the classroom also equips learners with learning and communicative strategies they will use when practising the other skills. Songs are known to engage multiple intelligences (Kampa, 2014; Read, 2007). Kampa mentions Gardner’s theory of Multiple Intelligences as being one of the reasons for so many teachers of young learners to use songs and chants ‘Gardner names eight intelligences

including musical intelligence, verbal-linguistic, logical-mathematical, spatial, bodily-kinesthetic (movement), interpersonal, intrapersonal and naturalist' (Kampa, 2014:32). Songs are mostly presented to learners with a visual aid, be it flashcards, *realia* or video support. Songs to say *Hello* and *Goodbye* help learners to communicate with each other; alphabet songs are useful to learn the name of letters; songs with numbers may help to learn quantity and adding or subtracting as the song goes on; songs like *If you're happy and you know it* or the classic *Head, shoulders, knees and toes*, among other purposes, not only aid learning English but also improve movement coordination involving spatial recognition as well. There are many more examples I could give, and I mention these as a small sample to illustrate that when young learners sing songs they are using so many more abilities than just the ones traditionally triggered by musical intelligence.

4. Songs and cognitive development

In the field of cognitive development, songs, rhymes and chants help to develop spatial intelligence; when repeatedly used, they support automatized language use; they contribute to reinforcing basic skills in numeracy and literacy and provide an enjoyable way to develop memory. Learning lyrics is also generally known to improve mental agility and later reading skills (Read, 2007; Mourão, personal communication, November 7, 2015). As Read explains 'Rhymes, chants and songs play a special role in drawing children into producing language in ways which are natural, spontaneous and enjoyable.' (Read, 2007:182).

5. Songs create positive emotions

Recently, Fonseca-Mora (2016) referred to melodies and rhythm as having the effect of creating positive emotions, affecting learners' predisposition toward language learning, that is to say their cognition: 'Musical elements trigger positive emotions, motivation, verbal memory, social bonding or even self regulation, all of which are needed for the development of good language skills' (Fonseca-Mora, 2016:5). Read (2007) also mentions that 'the use of rhymes, chants and songs promotes the development of positive attitudes and motivation towards learning a foreign language in both immediate and longer term.' (Read, 2007:182). Meaning not only that songs have the power to create positive emotions while learners are singing but also that the feeling

remains long after learners leave the classroom, and returns every time they sing it or remember what they learned. Songs create positive emotions when learners think about what they have experienced and help to raise their motivation level towards future learning.

6. Songs and linguistic development

Regarding young learners' linguistic development, singing and chanting are believed to stimulate auditory discrimination; help develop phonemic awareness; reinforce the stress, intonation and rhythm of words, catering for excellent pronunciation practice (Brewster, Ellis & Girard, 2002); provide good language models and present a good way of learning to construct phrases and sentences. They also aid language and concept development; learners increase their vocabulary and attribute significance to words, for example in songs exploring opposites like *fast* and *slow* or *loud* and *quiet*. Songs, rhymes and chants are a good way to provide input for vocabulary, formulaic language, pronunciation, rhythm, stress and intonation all in one moment of the lesson. Using songs with young learners as a vehicle for learning formulaic language is of the utmost importance:

Chunks of language do not only seed L2 acquisition; their mastery is also a factor in the success of language learning. In addition, formulaic language has a dual function: it is not only what is learned but also what gives rise to the development of new language competence.

(Kersten, 2015: 142)

According to Davis, more studies are needed in the area of linguistics to back up and understand the 'development of the L2 linguistic system in a more nativelike manner' (Davis, 2013:21). However,

Many of the systems using EFL songs . . . actively attempt to provide explicit situational and pragmatic context to the lyrics through the use of pictures, animations and games, and so this appears to be a promising avenue for research.

(Davis, 2013:21)

In a nutshell, singing and chanting are familiar to young learners. They know what they are expected to do because they know how to do it from a very early age in their native language. Singing makes English lessons less strange for learners to

understand. As Dolean (2015) puts it, singing songs also has a big influence on learners' anxiety levels, promoting a decrease in anxiety in their classroom language performance thereby making it easier for young learners to succeed in first attempts of language production. Moreover, as learners listen to and sing a song many times before they 'learn' a song, repetition plays a major role here when compared to the teacher's speech reading a text or even asking learners to chorally read or repeat (drill) what they hear once or twice. In Hillyard's view 'The good thing about songs is that they can be repeated. Part of what we have learnt from the abundance of research about foreign language learning is that repetition is the key' (Hillyard, 2013:19). Exposure to language through song repetition helps learners to recognize that some words go together and are said with a certain pattern of stress and intonation, providing an effortless learning of the language that can be imitated later when they speak.

7. Songs, literature and this research study

My attempts to find literature to support the best time to include songs in FL lessons, or throughout unit plans, showed me that there are scarce sources apart from pedagogical texts. Here I can mention Read (2007), Paterson and Willis (2008) and Hillyard (2013) advising teachers to repeat songs several times over a week; sing line by line and ask learners to repeat and invite learners to sing only after they hear a song several times and feel confident to join in singing; add variation such as movement or changing and omitting certain words in lines; integrate songs into sequences of work which develop a range of skills instead of singing a song in an isolated way. Most authors appear to assume that teachers use songs because it is a methodology that works and it makes integrating activities to practise all skills possible. However, according to Davis, the use of songs in the primary classroom by educators 'appears to be based more on intuition than on empirical research backing' (Davis, 2017:2). As such, I hope that this piece of research will help to better understand if the use of songs in a systematic way throughout a unit makes a difference, when compared to singing just once, when it comes to the moment of assessing the success of learners' acquisition of the language focus of the unit.

PART III – The Action Research

1 Context

This empirical study was undertaken in a 1st cycle public school in a city suburb of Lisbon. There are circa 420 students attending in the school year 2016-17. The neighbourhood may be characterized, to some extent, as having a low social and economic status and a significant number of students are descendants from African, Brazilian and Eastern European immigrant families.

The study took place in a 4th grade class of 19 students. Of the 14 students that agreed to participate, 12 were 9 years old and two were 10; nine were boys and five were girls. The class had one student with special educational needs who was not able to answer the questionnaires and worksheets by herself. Nonetheless, she along with the other four that choose not to be included in the data collection did all the proposed activities in English lessons. All students had the course book *New Treetops 4 – Livro do aluno* (Oxford University Press), adopted by the school cluster.

This was the class's second year with mandatory English lessons, but they had had English lessons since the 1st grade. Lessons were 60 minutes long, took place twice a week and the present research was performed over 20 lessons from October to December 2016.

2. Methodology

2.1 Action research

In order to find answers to the research questions, I set up an action research project. This approach has long been used to investigate language teaching contexts. According to Burns (2010), every teacher in a classroom can be both an 'investigator' and an 'explorer' while being a participant in what he or she is trying to solve or find out with the learners. Action research 'involves taking a self-reflective, critical and systematic approach to exploring your own teaching contexts' (Burns, 2010:2).

The main purpose of this action research was to find out if singing songs in English lessons helped students learn the language and what the students' views on it were: Were they familiar with songs in English lessons? Did they like to sing songs?

Did they feel singing songs helped them in the development of listening, speaking, reading and writing skills? Supported by data collected throughout the study I tried to find an answer to the questions: ‘When should we make use of a song?’ and ‘When is a song most supportive for language acquisition?’, hoping to clarify if repeating a song in several lessons, instead of singing it just once in a theme unit or not singing it at all, made any difference in terms of language acquisition.

The action research method helped me to better understand the effect songs were having on learners over each cycle of the study and thus enabled me to continuously improve my practice. It was designed to have three cycles of intervention.

Cycle 1: I followed the course book plan for unit 1, singing the chant only once as indicated by the teacher’s notes. However, after a learners’ needs analysis I used another song. It was not part of the course book; I used it as a routine song.

Cycle 2: I followed the course book plan for unit 2, singing the song over five lessons.

Cycle 3: I followed the course book plan for unit 3 and learners sang the song in every lesson.

2.2 Experimental group and control group

The experimental group, with whom I worked over the 20-lesson period, had fourteen learners who agreed to participate; the rest of the learners in the classroom did the same activities, but their answers were not taken into consideration for the study results.

After the Cycle 1 intervention I felt that it would be interesting if I could compare results achieved by my group with results from another group singing in a different manner, in order to better understand the effect that songs had had on learners’ perception of the language acquisition. So, in Cycles 2 and 3 I had some precious help from my co-operating teacher who agreed to collaborate in this study and authorized a small intervention in one of his other class groups, so I could have a control group.

The control group had English lessons in the same school and consisted of seventeen learners. These participants were in the same age group (9-10), in the same school grade and used the same course book. Learners from the control group had

lessons with my co-operating teacher and sang one song and one chant as they appeared as activities suggested in the course book, but only in one lesson.

Interventions in both groups can be seen in the figure below.

Experimental group	Control group
Unit 1: Sing chant once + Begin to sing extra song as routine song Complete song worksheet Self-assessment sheet	
Unit 2: Sing song over five lessons Complete song worksheet Self-assessment sheet	Unit 2: Sing song once Self-assessment sheet
Unit 3: Sing song over five lessons Complete song worksheet Self-assessment sheet	Unit 3: Sing song once Self-assessment sheet
Formal assessment test	

Figure 1: Interventions in experimental group and control group

2.3 Consent

I began this study after collecting consent from the school cluster's headmaster, the parents and the children. Each informed consent document had a brief summary of what the study was about. Informed consent documents were written in Portuguese with a language style adapted to suit the receptor's understanding (see Appendix A, B). In the informed consent document prepared for learners, I took into consideration the simplicity of language and I used small pictures, almost like the style used in rebus but without substitution of words. The point was to call their attention to each paragraph (see Appendix C). Learners were told the purpose of the study and I explained what kind of activities I would set up in our lessons. I felt was important that learners could understand that I was asking them to participate in and that they were free to decide if they wanted to take part or to decline. Learners were given the opportunity to ask questions and I answered their doubts and reaffirmed that their participation was voluntary and they could stop participating at any time, and if that was the case I would not include their answers in my study.

2.4 Data collection and analysis

2.4.1 Course book analysis

While planning this piece of research I had to overcome what I considered a problem. The course book in use, adopted by the school cluster, was *New Treetops 4* (Oxford University Press) and it presented seven songs and three chants in Units 1, 2 and 3, among many other activities, to be used in my 20-lesson planning to develop this study. Suggestions in the Teacher's Book were to sing the unit's main song over two lessons and all the other songs and chants only in one lesson. None of these songs were suggested to be lesson 'openers' or 'finishers', nor to be sung in the manner of a continued routine. With this in mind, I had to make a choice. For this study I used the following songs (see also Appendix D):

Cycle 1	Chant 1 – Unit 1 – Theme: In the town	Sung only in 1 lesson as indicated in the teacher's notes
	Song 1 – out of the course book - <i>Hello!</i>	Sung as a routine song to fill in an important language gap, over 15 lessons
Cycle 2	Song 2 – Unit 2 – Theme: Numbers	Sung over 5 lessons
Cycle 3	Song/Chant 3 – Unit 3 – Theme: Food and drink	Sung over 5 lessons. Lyrics modified by teacher.

Figure 2: Chants and songs used in the study

The choice of songs was based primarily on the vocabulary and chunks of language that met the *Metas Curriculares de Inglês 1º Ciclo* (national curriculum) requirements and, that being so, presented language which could be used by learners in different speaking, reading and writing activities, other than merely learning and singing a specific song. All songs with the exception of the Cycle 1 chant were sung over five lessons or more, with the support of visual aid (flashcards) and Total Physical Response (TPR) gestures; I also included variation with different voice intonation – sad and happy or fast and slow – according to the lyrics thematic possibilities and 'mouthing' the lyrics or omitting a particular word without singing it aloud.

2.4.2 Pre-study and post-study questionnaires

I prepared and applied a questionnaire at the beginning of the study (see Appendix E) and at the end of the study (see Appendix F), first to find out if learners were familiar with singing songs related with English topics and if they liked/disliked the use of songs in the classroom and afterwards to see if students had changed their minds in any way about singing songs in English lessons.

2.4.3 Teacher's journal

After the lessons, I took notes from observations made in the classroom. These included teacher's notes about setting up singing activities and learners' reactions, language use and behaviour.

2.4.4 Song worksheets

I prepared worksheets as a follow-up song activity, one for every song taught, to assess reading and writing skills (see Appendices G, H, I). To do these worksheets, learners had to sing along with the song with audio and then complete gaps with given words. In the second listening, learners had to check their answers while singing and reading the lyrics. Learners completed the worksheets over the third/fourth lesson singing each song.

2.4.5. Student self-assessment sheets

These were prepared to collect data for students' perception of their language acquisition: understanding and ability to say, read and write key sentences or structures contained in the songs. There was one self-assessment sheet for each song (see Appendices J, K, L). This was the only data collection tool that was applied in the control group regarding Cycle 2 and Cycle 3 songs (see Appendix M), enabling a comparison between groups.

2.4.6 Formal assessment test

I collected learners' results from the exercises of the termly formal assessment test which had vocabulary or structures presented in songs in order to be able to compare those with the learners' perceptions of what they had learnt from singing. I could not compare both groups because the formal assessment tests applied were different in the experimental group and the control group.

This action research was designed to have three cycles of intervention, apart from pre-study and post-study questionnaires that were designed to find out if learners' views towards singing had changed in any way. The purpose was to discover how learners thought singing had helped them learn the language, if at all. The information arising from the data collection tools will hopefully enable me to interpret the findings and to reach some conclusions about the main questions of this research.

3. Results

With two questions in mind 'When should we make use of a song?' and 'When is a song most supportive for language acquisition?' I undertook an action research study in English lessons over the period of twenty lessons while I was doing my supervised teaching practice. In this section I will present and discuss results from each cycle of intervention.

3.1 Cycle 1 – Chant 1 and Song 1

3.1.1. Unit 1 chant and the necessity for an extra song

The chant in Unit 1 of the course book on the theme *In the town* was done as suggested in the Teacher's Book, as an activity in only one lesson, integrated into the unit's language contents. Learners listened to the audio twice and sang once. Lyrics can be seen below.

Chant 1

A police station, a toy shop,
A library, a market.

In my town. In my town.
A café, a post office,
A playground, a school.
In my town. In my town.

Also in this cycle and because routines are very important with young learners I introduced a song on the theme of *Greetings* that was not in the course book – the song was *Hello!* from Super Simple Songs. This song was used as a lesson opener from the sixth lesson on. As can be seen below, the lyrics provide examples of how learners can greet each other.

Song 1 – Hello!

Hello, hello
Hello, how are you? (repeat)
I'm good!
I'm great!
I'm wonderful! (repeat)
Hello, hello
Hello, how are you? (repeat)
I'm tired!
I'm hungry!
I'm not so good! (repeat)
Hello, hello
Hello, how are you? (repeat 3x)

3.1.2 How we sang Chant 1 and Song 1

Chant 1 was sung in one lesson only but I had to supplement the suggestions made in the Teacher's Book. I displayed flashcards on different parts of the classroom walls for visual support, ordered sequentially as they appeared in the chant, and did a 'pointing to the word' activity while learners listened the second time. This was not suggested but I considered it necessary because learners had neither visual support nor the lyrics in the course book to allow them to follow the audio sequence. Pictures displayed in the course book were in a different order and these were new vocabulary

words which I felt important to associate with meaning from the start. Some learners began to sing the chant the second time and all the group sang along the third time I played it.

Song 1 – I displayed flashcards on the board with images of the six possible answers to the question – *How are you?* Learners practised choral drilling the question with Total Physical Response (TPR) gestures and then I taught one gesture for each possible answer. Over the first two lessons, learners just listened to the audio and performed the TPR along the song sequence. After listening I greeted and I asked every student how they were, and learners answered, making the suitable gesture. From the third lesson on, learners began to sing along and use speech for answers. From the fifth time on learners asked the questions and gave the answers to each other. This song was planned to be a routine song over Cycle 1 lessons after I had done my weekly learners' need's analysis and I decided it could not wait until the beginning of Cycle 2 for the good of class management; it served as a lesson opener activity and was used until the end of this research project. Learners completed a worksheet at the end of Cycle 1 with the song text, filling in the gaps with given words after listening and singing the song, to assess reading and writing skills (see Appendix G) and also completed a target language self-assessment sheet on which they had to express, according to their perception of degree of ability, if they were able to understand, say, read and write vocabulary, phrases or sentences contained in the song texts (see Appendix J).

3.1.3 Findings and discussion

Chant 1 – According to my classroom observation notes, regarding speaking activities done following the lesson plan (a miming game and a writing/reading task on the board), 'the chant activity seemed to help a few learners to improve intonation of some vocabulary items like *library* or *police station*, which are words that if read in Portuguese have different sounds because of our phonetic differences, namely with the sound we produce with vowels i and o' (journal, 11th October 2017). This is one of the reasons teachers are encouraged to use songs and chants supported by Brewster, Ellis and Girard convictions (2002).

In the formal assessment test completed at the end of term with contents from Units 1, 2 and 3, all learners were able to do with success the listening and writing exercises which involved vocabulary presented in this chant.

Song 1 – This song served to fill in the gap for greetings language in the course book. Learners were only able to say – *Hello!*. So, asking and answering the question *How are you?* was new language and the song helped in the acquisition of chunks that enabled learners in speaking interaction and speaking production. At the same time, it allowed me to see how students would react in terms of language acquisition when presented with a song that did not have follow up exercises integrated into a thematic unit. Learners reacted positively; this particular song not only helped to create a positive tone at the beginning of every lesson, but also because of all the formulaic language it contains, it helped learners to speak English with each other in every lesson from the start, once they began to role play the question and answer. Because it was set up as a lesson ‘opener’ activity, it acted like a confidence booster, preparing learners for the activities that followed. In different lessons learners sang the song with the support of visual aid (flashcards), Total Physical Response (TPR) gestures, with different voice intonation – sad and happy – according to the lyrics and ‘mouthing’ the lyrics without singing. From the second week on audio support was no longer needed, indicating that learners had made the song ‘part of them’ (Murphey, 1992:6).

I wrote on my classroom observation notes that ‘six lessons after we started to sing every learner was able to use the song’s formulaic language, spoken as everyday conversation, and ask and answer the question –*How are you?* without teacher’s help’ (journal, 8th November 2016).

Results from the song worksheet containing the lyrics text (Appendix G) indicate that the majority of learners in the group were able to read and copy some words into blank spaces: out of the 14 participants in the study, 12 learners completed the exercise without mistakes and two learners had one spelling mistake each, in words copied into spaces.

Learners completed a target language self-assessment grid (Appendix J). The whole group indicated that they were able to understand and say all the language presented in the song, while results from one learner indicated that he was not completely able to read the part of the sentences ‘I’m great!...’ and results from two learners indicated they had difficulty writing the language presented in the song. None

of the participants ticked the 'I'm not able' column. These results seem to confirm what learners did on the worksheet. But even so, with only one writing (copy) exercise done on the worksheet with the song text, I was somewhat surprised with the result of 12 learners indicating they feel they are able to write the language presented. I can only attribute this to the positive feeling of 'I can' that songs have on young learners' minds according to Read (2007) and Dias and Mourão (2005).

3.2 Cycle 2 – Song 2

3.2.1 Unit 2 song – Cool kids

The song *Cool kids* is in Unit 2 of the course book on the theme *Numbers*. It was used as a singing activity over five lessons, integrated into the unit language contents. Learners had the support of audio, visual aid (course book image and flashcards) and TPR gestures. The course book only had a text with partial lyrics, as can be seen in Figure 3 below. I selected this song because not only it was useful for practising the prosody of numbers from eleven to twenty and provided a good example of different letters which have the sound /k/, but also because it helped learners to acquire language to communicate personal information, which is one of the requirements in *Metas Curriculares de Inglês 1º Ciclo* (national curriculum). Lyrics were as follows:

Song 2 – Cool kids

(in bold are the lyrics presented in the Student's book)

We're the cool kids. We're the cool kids.

Meet the cool kids. Meet the cool kids.

Cam from number 11. Cole from number 12.

Cat from number 13. We're all cool kids.

And I'm Chris Cool from number 14.

Meet the cool kids. Meet the cool kids.

We're the cool kids. We're the cool kids.

Meet the cool kids. Meet the cool kids.

Kile from number 15. Kate from number 16.

Kit from number 17. We're all cool kids.

And I'm Kara Cool from number 14.

Meet the cool kids. Meet the cool kids.

We're the cool kids. We're the cool kids.

Meet the cool kids. Meet the cool kids.

Clark from number 18. Clive from number 19.

Clare from number 20. We're all cool kids.

And I'm Chloe Cool from number 14.

Meet the cool kids. Meet the cool kids.

So cool!

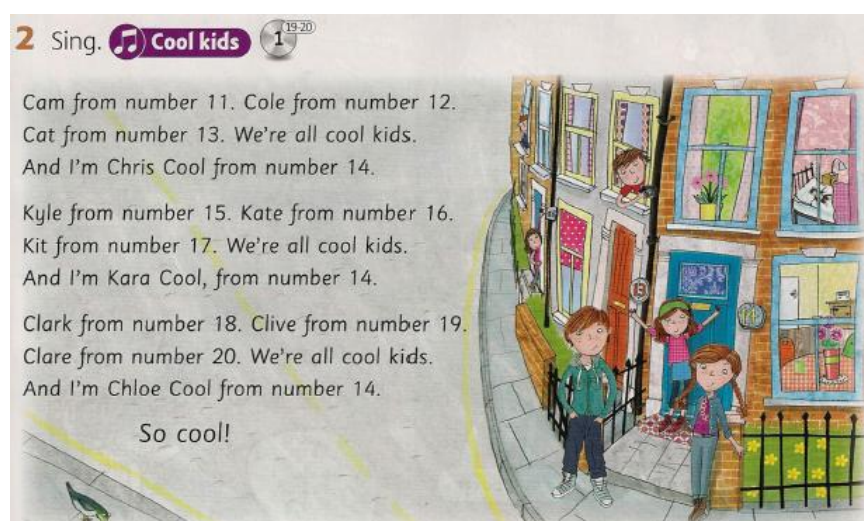


Figure 3: Song 2 – Lyrics presented to learners in the course book

3.2.2 How we sang Song 2

In the first lesson before learners heard this song, we looked at the picture in the course book, next to the song lyrics, doing a pre-listening task. In it we can see some houses with numbers by the doors and three children, one boy and two girls, near door number 14. I displayed flashcards with numbers 11-20 sequentially on the blackboard. Learners listened to the song while I pointed to the numbers one by one as they appear in the song and made gestures with my thumbs pointing to chest for 'I'm' and thumbs up for 'cool'. In the second listening I asked learners to circle the numbers with their pencils in the course book lyrics text while the song was playing.

In the second lesson using this song I asked learners to follow the song reading the lyrics in the course book. A few of them began to sing the refrain along with my voice although not all the lyrics were in the course book (see Figure 3) and imitated the gestures. It was not until the third lesson that I asked learners to sing along.

In the fourth lesson, learners completed the song worksheet with the integral text of the song, filling in the gaps with given words after listening and singing the song, to assess reading and writing skills (see Appendix H). In the last lesson of this unit, learners completed the song target language self-assessment sheet, on which they had to express, according to their perception of degree of ability, if they were able to understand, say, read and write vocabulary, phrases or sentences contained in the song texts (see Appendix K).

3.2.3 Findings and discussion – experimental group and control group

In the experimental group, according to my classroom observation notes, I made a note on the third lesson about an exercise done immediately after the singing activity: ‘M and S remarked they stopped saying /faive/teen, both are happy because they noticed mistake and now can pronounce correctly the word *fifteen*’ (journal, 7th November 2016). This indicates that the singing activity had a clear effect on improvement of prosody for those two learners. I also wrote that in the last lesson of that unit ‘I was not planning to sing the song but learners asked to sing, like they would not feel the lesson was complete without a moment to sing the Unit’s song’ (journal, 14th November 2016). This revealed the pleasure learners feel when singing and was good for language learning motivation and subsequent development of skills as Fonseca-Mora (2016) suggests when she explains the importance of positive emotions in the FL classroom.

Learners did a worksheet with the song text to assess reading and writing skills (see Appendix H) and the whole group was able to complete it without any spelling mistakes. These results indicated that all learners were able to read and copy the right word into the worksheet’s blank spaces.

Learners completed a target language self-assessment sheet (see Appendix K). In the item of *Numbers from 11 to 20*, all 14 participants indicated that they were able to understand, 12 out of 14 were able to say, 10 out of 14 were able to read and 9 out of 14 were able write those numbers. None of the participants ticked the ‘I’m not able’ sign. In the other items, which presented language specific to the song without follow-up activities/exercises in that course book unit, more than a half of the group ticked ‘I can’ signs in the columns demonstrating their capacity to understand, say, read and write.

In the formal assessment test completed at the end of term with contents from Units 1, 2 and 3, all 14 participants from the experimental group were able to successfully complete the listening exercise which involved vocabulary presented in this song; in the writing exercise, 2 participants had one spelling mistake each, in the words copied into spaces. These results indicate that learners acquired the language contents of this unit. However, I cannot dissociate singing the song from all the other exercises learners did over the unit's lessons.

The control group results represented only a small contribution to the study because it was not possible to obtain results from all the tools I used to gather data with the experimental group. Results concerning this song came only from the self-assessment sheet on the song's language contents (see Appendix M). Nonetheless, I considered them important data because the participant's self-assessment results made me reach some conclusions on whether singing only once has an impact on the language acquisition when compared to the experimental group's results singing many times.

In the cycle 2 song, in the item of *Numbers from 11 to 20*, more than three quarters of the control group participants said that they were able to understand, say, read and write those numbers. However, unlike the experimental group results, one participant marked the 'I'm not able' sign for ability to say and read. In the other items, which presented language specific to the song without other activities/exercises in that unit, more than a half of learners said they were not able to understand and were not able to write. Nonetheless, more than half of the participants said they could say and read even without understanding, indicating that the reading mechanism was already acquired by these learners.

Results from self-assessment in both groups indicated that the experimental group, singing the song over five lessons, was able to acquire language which was not presented in other activities in that unit, unlike the control group participants who sang once and most of them were not able to understand or use that same language. This seems to suggest that songs are a good vehicle to push learners a little bit forward in the acquisition of extra language contents at the same time as the unit's language contents are reinforced by it.

3.3 Cycle 3 – Song 3

3.3.1 Unit 3 chant turned into a song

In this unit, the main song presented language which I did not consider very useful or meaningful for learners in terms of their required language acquisition in terms of the theme *Food and drink*. With this in mind, it seemed preferable to select the chant in the unit. But because this chant was very simple, as a chant should be, I modified its lyrics without harming the melody and respecting the metric, adding two phrases to express preference – *I like...* – *I don't like...* Learners had three different sentences to sing along with the eight vocabulary items they had to learn in this unit. Chant 3 was sung once and turned into a song and was repeated over five lessons. The lyrics can be seen below.

Chant 3

Mmm! Spaghetti . . . nice spaghetti!

Mmm! Soup . . . nice soup!

Mmm! Milk . . . nice milk!

Mmm! Rice . . . nice rice!

Mmm! Salad . . . nice salad!

Mmm! Fish . . . nice fish!

Mmm! Bread . . . nice bread!

Mmm! Chicken . . . nice chicken!

Song 3 with chant's lyrics modified by teacher

Mmm! Spaghetti . . . nice spaghetti!

Mmm! Soup . . . **I like soup!**

Mmm! Milk . . . **I like milk!**

Mmm! Rice . . . **I like rice!**

Mmm! Salad . . . nice salad!

Mmm! Fish . . . **I don't like fish!**

Mmm! Bread . . . **I don't like bread!**

Mmm! Chicken . . . **I don't like chicken!** (repeat changing preferences)

3.3.2 How we sang Song 3

The chant was done in one lesson as a follow-up activity after drilling vocabulary items supported by flashcards. Lyrics were not displayed in the course book

but learners could recognize the sequence by looking at words from the previous exercise. Nonetheless, I did a ‘pointing to the picture’ activity while learners listened for the first time because flashcards were already on the board. Some learners began to sing along on the third or fourth verse, as soon as they noticed the pattern was the same. All the group sang along and imitated my gestures – thumbs up for *nice* – the second time I played the audio. In the next lesson, I introduced the modification of the lyrics using flashcards with a happy/sad face in front of the song lyrics’ full sentences written on the board. I continued to play the audio but I muted volume when learners had to sing – *I like... – I don’t like...* Learners sang Song 3 in every lesson of the unit. I included variation using TPR gestures – thumbs up and down, different voice intonation – sad and happy – according to the lyrics and singing omitting a determined vocabulary word. From the third lesson on, audio support was no longer needed. In the fourth lesson learners completed the song worksheet with the song integral text to assess reading and writing skills (see Appendix I) and in the last lesson of this unit learners completed the song target language self-assessment sheet (see Appendix L).

3.3.3 Findings and discussion – experimental group and control group

In the lesson I introduced the modified lyrics, I was apprehensive about writing it on the board and seeing if learners would be able to sing. In my observation notes I wrote ‘Song activity went well. Choral reading sentences before singing the song helped students to interiorize the change in lyrics’ (journal, 21st November 2016). I think this indicates that choral readings and drillings are still of importance in the FL classroom; using songs does not substitute the importance of repeating or reading in a group but it affects learners’ disposition. In another observation note I had ‘Miss J was happy because over the weekend taught food song to cousins older than her. Her cousin didn’t know what was *bread* and she’s in 7th grade!’ (Journal, 5th December 2016) This illustrates very well the portability of songs mentioned by most authors in the literature; learners take songs with them and have opportunities to practice the FL out of the classroom.

Learners completed the Song 3 worksheet with the song text to assess reading and writing skills (see Appendix I). To challenge learners, this worksheet had an increase in difficulty when compared to the previous ones: more spaces to fill in and repeated given words demanding more attention while listening, reading and writing.

Out of the 14 participants in the experimental group, ten learners completed the exercise without mistakes and four learners had one mistake each in the words copied to spaces – one was a spelling mistake and three were wrong words copied.

Learners completed a target language self-assessment sheet (Appendix L). The fourteen participants said that they were able to understand, say, read and write the eight food vocabulary items, as well as to express preference using sentences beginning with *–I like... –I don't like...* None of the participants marked the 'I'm not able' column.

In the formal assessment test completed at the end of term with contents from Units 1, 2 and 3, out of the fourteen participants ten were able to complete with success the writing exercise which involved vocabulary presented in this song. The exercise consisted of labelling food pictures without a given word. Two participants had one spelling mistake each and two other participants had two spelling mistakes each.

The control group only did Chant 3 once as suggested in the teacher's book and completed the target language self-assessment sheet (see Appendix M). All the target language was also present in other activities/exercises from that unit. More than three quarters of the 17 participants in the control group said they were able to understand, say, read and write all the items presented. None of the participants marked the 'I'm not able' sign in the columns.

These results seem to suggest that modifying the chant's lyrics in the experimental group made no difference in terms of learners' perception of language acquisition. All the language contents of this unit were practiced numerous times in activities other than singing. Providing extra practice through repeatedly singing the song did not show different results.

3.4 Pre-study and post-study questionnaires

The Pre-study questionnaire (see Appendix E) and the Post-study questionnaire (see Appendix F) were designed to find out if the experimental group participants changed their preference about singing songs in the English lessons after the study and what their views were about singing songs and the possibility of it helping in the

development of the four skills. Did singing songs help them to understand, speak, read and write in English?

3.4.1 Findings

As can be seen in Table 1, preferences changed and so did the learners' awareness of the benefits of songs in their speaking, reading and writing abilities.

	Pre-study questionnaire				Post-study questionnaire			
	Always	Sometimes	Rarely	Never	Always	Sometimes	Rarely	Never
Do you like singing songs in English lessons?	12	-	2	-	12	2	-	-
Does singing help to understand English?	10	1	2	1	11	2	1	-
Does singing help to speak in English?	10	2	1	1	12	-	1	1
Does singing help to read in English?	8	2	3	1	10	2	2	-
Does singing help to write in English?	9	-	3	2	11	2	-	1

Table 1: Answers from Pre-study and Post-study questionnaires

3.4.2 Discussion

The post-study questionnaire results above clearly show that learners from this age group like to sing. This is probably because learners feel singing helps them to understand and to speak, read and write in English. Sometimes, recalling a song is all that is needed to find a suitable word or sentence to answer a question or simply say something in English. My opinion, based on what I saw during the lessons, is that learners consider songs useful. That explains why most of the time learners are happily willing to learn songs that they would not consider learning and singing in Portuguese because of the simplicity and repetition of lyrics and melody which would be more appropriate for younger ages.

The results from the post-study questionnaire seem to indicate that the work I developed with the experimental group, through singing and completing the worksheets, helped learners to be more aware of the four skills involved in learning a language – listening, speaking, reading and writing. Listening to the songs created a purpose for learners to understand English and at the same time the setting of tasks for a pre-listening stage like looking at pictures, pointing to flashcards, learning gestures to go with words, a while-listening stage with singing and a post-listening stage backed up with role-play dialogues and the worksheets helped learners to be fully engaged in learning over the lessons.

The starting point for this action research study was trying to find out when to use a song in English lessons, also with the hope of clarifying if repeating a song over several lessons, instead of singing it just once in a thematic unit or even not singing it at all, made a difference in terms of language acquisition. Triangulation of data was very useful in helping to understand all the findings, especially the numbers that emerged from quantitative data tools. Results over the three cycles of intervention seem to suggest that learners are able to acquire language from a song when it is not part of a thematic unit from the course book as long as that song is sung enough times for learners to learn it and contains formulaic language that can be used in other situations, like real-life meaningful conversations or classroom role-plays. However, in the case of the songs integrated into the course book units, relying only on self-assessment results, singing the same song over five lessons seemed to have made little difference or none in the learners' perceptions of what they had learned. Nonetheless, with the experimental group only, teacher's observation notes seem to indicate the positive tone of lessons, learners' motivation, improvements in prosody and learners' extra opportunities to be exposed to language, to sing the songs and practise the language outside the classroom.

4. Conclusions and final thoughts

Undertaking this action research project while doing my supervised teaching practice made me look deeper into my classroom practice and discover different ways of implementing activities. Developing this study made me see how everything is connected in the process of learning a foreign language. I learned in every step of the process and became richer trying to discover what is beyond the visible aspect of the fact that young learners like singing songs.

My experience as a young learner English teacher in Portugal is that most learners from this age group are not able to sing autonomously before the third or fourth different occasion (lesson). Therefore, if learners sang all the chants and songs as suggested in the course book, it would be very difficult for a song to be learned and became a 'part of them'. This kind of Teacher's Book suggestions might be one of the reasons for teachers saying that songs are not a useful resource for language learning and can provide an excuse for leaving songs out of the classroom. Singing a song once can be a funny and engaging activity but might not be meaningful in terms of language acquisition for learners.

I hope my approach to the process of selecting a song that will support the unit language and the different suggestions I make for varied kinds of activities a teacher might do with a song, may be useful to other teachers and, if that is the case, that it may inspire teachers to stop fearing the use of songs in English lessons and decide to give it a try.

My findings surprised me because when I started to develop the idea of research into the use of songs in the young learner English classroom I had the feeling that singing songs would have a bigger effect on the language acquisition process. The fact that all the songs but one were integrated into the course book units of work and the language used in those same songs was also used in a variety of other activities may have accounted for singing being just one resource among many others when it comes to explaining its importance in teaching and learning a foreign language. In my experience as a teacher, I feel that learners who habitually sing are more ready to interact in normal conversation on themes known to them than others who do not. But that is an idea for future research.

As such, I'm leaving an open door to future research with young learners in the primary school age group. What would findings be if we narrowed the field of research to songs for young learners of English as a foreign language to try to discover what direct impact it would have on conversation skills? What would be the outcome if the focus was just on the speaking ability? I am very curious about it and I would like to be in a position to do more in-depth research related to it but it would surely require a bigger study with a different focus than the one I undertook and, most of all, more time which I'm not sure is compatible with the teaching profession.

In short and coming back to my initial research questions – *When should we make use of a song?* Taking my results, I believe that we should plan for songs in English class. Songs are a tool as useful as all the others teachers have traditionally been using to teach a foreign language. Taking into account all the advantages that come from an engaging activity, singing is a fun and motivational group activity. In addition, singing also easily equips learners with vocabulary and expressions they can take with them out of the classroom. – *When is a song most supportive for language acquisition?* The result of this action research study enabled me to acknowledge that there was not a great difference in the outcome of language acquisition in the English classroom between whether learners sang a song only once or many times. Except for the one song that was not part of the course book collection, all the other songs and chants were taught as part of the course book activities and I consider that the right way to use them. Learners acquired the language by learning and exploiting in English with all the resources and tools used in the three units of work. So, in most of the study I could not discover the extent of language acquired just from singing. However, the findings suggest that the more the learners sing the more they are exposed to English language and have extra opportunities to learn. Songs are a good vehicle for repetition. The experimental group learned sentences and expressions which the control group did not. At the same time learners were motivated and clearly seemed to enjoy the singing moments in the classroom because they asked to sing when it was not planned. I would say that a song is most supportive for language acquisition when it has a clear purpose, when it presents meaningful language for learners, when it is integrated in a thematic unit and most of all when is sung over the number of lessons learners would take to learn it and make the song part of them.

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Appendix A – Informed consent letter to school cluster's headmaster

Pedido de autorização ao Diretor do Agrupamento de Escolas -----

Exmo. Sr. Diretor -----,

Chamo-me Ana Sofia Nobre e é com muito gosto que irei estagiar durante o 1º período deste ano letivo na Escola Básica -----.

Estou a fazer um Mestrado em Ensino de Inglês no 1º Ciclo, na Faculdade de Ciências Sociais e Humanas pertencente à Universidade Nova de Lisboa, e o mestrado implica que durante o estágio faça um pequeno projeto de investigação. Este projeto será incluído no meu relatório final. O meu trabalho intitula-se: *Listen, sing and learn: The place of songs in primary FL learning in Portugal* - (Ouvir, cantar e aprender: O papel das canções na aprendizagem da Língua Estrangeira em Portugal).

Venho, por este meio, solicitar a sua autorização para poder realizar o projeto que vai decorrer entre outubro e dezembro de 2016 durante o meu estágio, com a turma 4C, na Escola Básica -----

Depois de pedir também autorização aos Encarregados de Educação e aos alunos para os incluir no meu estudo, a recolha de dados será efetuada mediante observação dos alunos, questionários e fichas de auto avaliação, e excertos do meu diário de professor. A qualquer momento os alunos poderão escolher não participar. As informações obtidas serão referidas no meu relatório final de mestrado e eventualmente em artigos académicos e conferências.

A instituição e todos os seus funcionários e as crianças permanecerão anónimas em qualquer circunstância. Nunca serão tiradas fotografias nem obtidas imagens, nem da instituição nem das crianças.

Se tiver questões a colocar sobre o projeto agradeço que me contacte pessoalmente, estarei à sua disposição através do E-mail - noble.sofia@gmail.com

Agradeço a sua autorização para que possa realizar o meu estudo. Peço que me seja entregue o destacável abaixo até ao dia 10/10 (segunda-feira).

Cacém, 4 de Outubro de 2016

Ana Sofia Nobre

Prof.ª Dr.ª Sandie Mourão

Orientadora de Estágio

FCSH, Universidade Nova de Lisboa



Eu, _____, Diretor do Agrupamento de Escolas -----, -----
--, declaro que fui informado dos objetivos do projeto intitulado *Listen, sing and learn: The place of songs in primary FL learning in Portugal* (Ouvir, cantar e aprender: O papel das canções na aprendizagem da Língua Estrangeira em Portugal) e autorizo Ana Sofia Nobre a realizar o estudo, com a turma 4C na Escola Básica -----

Assinatura:

Data: ____/____/____

Appendix B – Informed consent letter to parents

Pedido de autorização aos Encarregados de Educação

Caros pais e Encarregados de Educação,

Chamo-me Ana Sofia Nobre e é com muito gosto que irei estar com o seu educando a estagiar durante o 1º período deste ano letivo.

Estou a fazer um Mestrado em Ensino de Inglês no 1º Ciclo, na Faculdade de Ciências Sociais e Humanas pertencente à Universidade Nova de Lisboa, e o mestrado implica que durante o estágio faça um pequeno projeto de investigação. Este projeto será incluído no meu relatório final. O meu trabalho intitula-se: *Listen, sing and learn: The place of songs in primary FL learning in Portugal* - (Ouvir, cantar e aprender: O papel das canções na aprendizagem da Língua Estrangeira em Portugal).

Venho, por este meio, solicitar a vossa autorização para poder incluir o seu educando neste projeto que vai decorrer entre outubro e dezembro de 2016 durante o meu estágio.

Depois de pedir também autorização ao seu educando para a/o incluir no meu estudo, a recolha de dados será efetuada mediante observação dos alunos, questionários e fichas de auto avaliação, e excertos do meu diário de professor. A qualquer momento o seu educando pode escolher não participar. As informações obtidas serão referidas no meu relatório final de mestrado e eventualmente em artigos académicos e conferências.

A instituição e todos os seus funcionários e as crianças permanecerão anónimas em qualquer circunstância. Nunca serão tiradas fotografias nem obtidas imagens, nem da instituição nem das crianças.

Se tiver questões a colocar agradeço que me contactem pessoalmente através do E-mail - noble.sofia@gmail.com

Agradeço que dê autorização para que o seu educando possa participar no meu estudo. Peço que entreguem o destacável abaixo até ao dia 10/10 (segunda-feira).

Cacém, 4 de Outubro de 2016

Ana Sofia Nobre

Prof.ª Dr.ª Sandie Mourão

Orientadora de Estágio

FCSH, Universidade Nova de Lisboa



Eu, _____

encarregado de educação do aluno/a _____

declaro que fui informado(a) dos objectivos do projeto intitulado *Listen, sing and learn: The place of songs in primary FL learning in Portugal* (Ouvir, cantar e aprender: O papel das canções na aprendizagem da Língua Estrangeira em Portugal) e autorizo / não autorizo* o meu educando a participar no estudo.

Assinatura:

Data: ____/____/____

* É favor sublinhar a sua opção

Appendix C – Informed consent letter to pupils

Convite aos alunos da turma 4 C para participar no meu estudo

Caros alunos e alunas, Hello! ✨

O meu nome é Sofia Nobre e já me conhecem nas aulas de Inglês. 🇬🇧 A novidade que tenho para vos contar é que este ano eu também sou aluna como vocês! ❤️

Estou a estudar na Faculdade de Ciências Sociais e Humanas para me tornar professora de Inglês no 3º e 4º Ano. Para concluir os meus estudos, terei que fazer um estudo 📖 com a vossa turma e venho por este meio convidar-vos a participar. 😊

O meu projeto chama-se Ouvir, cantar e aprender: O papel das canções na aprendizagem da Língua Estrangeira em Portugal. 🎵 Irei realizar este trabalho entre Outubro e Dezembro de 2016. ⌚ Durante as aulas irei ensinar-vos algumas canções do manual *Treetops 4* e/ou outras que irei trazer, e pedir-vos que respondam a pequenos questionários e fichas de auto avaliação, no final de cada unidade do livro. Juntos iremos descobrir se cantar canções na aula de Inglês ajuda a compreender, falar e escrever melhor a língua Inglesa. 🇬🇧

Caso aceites participar no meu estudo, as tuas respostas, junto com as minhas observações do vosso trabalho na aula, irão permitir chegar a conclusões que espero que sejam boas para todos os alunos e professores no futuro. 🌐 A informação que recolho fará parte do meu relatório final de mestrado e, possivelmente, de artigos e apresentações em conferências. Não te preocupes que o teu nome não irá aparecer e o teu Encarregado de Educação tem conhecimento do que estamos a fazer na sala de aula. 👤 👤

A qualquer momento poderás decidir que não queres participar e não haverá qualquer problema! É só dizer. 🗣️ Se tiveres alguma dúvida podes vir falar comigo que eu estarei sempre disponível.

Terás que preencher e entregar a tua resposta no destacável abaixo.

Muito obrigada! 😊 / Thank you very much! 😊 Bye! 🙋

Cacém, 10 de outubro 2016

Sofia Nobre



Eu, _____, aluno(a) do 4º C da Escola

Básica -----

Quero participar no projeto da Profª Sofia Nobre.....

☐

Não quero participar no projeto da Profª Sofia Nobre.....

☐

(coloca uma cruz (X) no quadrado que escolheres)

Data: ____/____/ 2016

Assinatura: _____



Appendix D – Lyrics of songs used in classroom

<p>Chant 1 – Unit 1 – Theme: In the town (without lyrics in Livro do aluno)</p> <p>A police station, a toy shop, A library, a market. In my town. In my town. A café, a post office, A playground, a school. In my town. In my town.</p>	<p>Song 1 – Title: Hello! (from Super Simple Songs 2)</p> <p>Hello, hello Hello, how are you? (repeat)</p> <p>I'm good! I'm great! I'm wonderful! (repeat)</p> <p>Hello, hello Hello, how are you? (repeat)</p> <p>I'm tired! I'm hungry! I'm not so good! (repeat)</p> <p>Hello, hello Hello, how are you? (repeat 3x)</p>
<p>Song 2 – Unit 2 – Theme: Numbers Title: Cool kids (in bold are partial lyrics in Livro do aluno)</p> <p>We're the cool kids. We're the cool kids. Meet the cool kids. Meet the cool kids.</p> <p>Cam from number 11. Cole from number 12. Cat from number 13. We're all cool kids. And I'm Chris Cool from number 14. Meet the cool kids. Meet the cool kids.</p> <p>We're the cool kids. We're the cool kids. Meet the cool kids. Meet the cool kids.</p> <p>Kile from number 15. Kate from number 16. Kit from number 17. We're all cool kids. And I'm Kara Cool from number 14. Meet the cool kids. Meet the cool kids.</p> <p>We're the cool kids. We're the cool kids. Meet the cool kids. Meet the cool kids.</p> <p>Clark from number 18. Clive from number 19. Clare from number 20. We're all cool kids. And I'm Chloe Cool from number 14. Meet the cool kids. Meet the cool kids.</p> <p>So cool!</p>	<p>Chant 3 – Unit 3 – Theme: Food and drink (without lyrics in Livro do aluno)</p> <p>Mmm! Spaghetti . . . nice spaghetti! Mmm! Soup . . . nice soup! Mmm! Milk . . . nice milk! Mmm! Rice . . . nice rice!</p> <p>Mmm! Salad . . . nice salad! Mmm! Fish . . . nice fish! Mmm! Bread . . . nice bread! Mmm! Chicken . . . nice chicken!</p> <p>Chant lyrics modified by teacher:</p> <p>Mmm! Spaghetti . . . nice spaghetti! Mmm! Soup . . . I like soup! Mmm! Milk . . . I like milk! Mmm! Rice . . . I like rice!</p> <p>Mmm! Salad . . . nice salad! Mmm! Fish . . . I don't like fish! Mmm! Bread . . . I don't like bread! Mmm! Chicken . . . I don't like chicken!</p>

Appendix E – Pre-study questionnaire

PINTA A CARINHA



Muito



Às vezes



Pouco



Nunca

- No 3º ano **cantaste** canções na aula de Inglês?



- **Gostas** de cantar canções na aula de Inglês?



- Achas que cantar canções em Inglês nas aulas te ajuda a **compreender** a língua Inglesa?



- Achas que cantar canções em Inglês nas aulas te ajuda a **falar** a língua Inglesa?



- Achas que cantar canções em Inglês nas aulas te ajuda a **ler** a língua Inglesa?



- Achas que cantar canções em Inglês nas aulas te ajuda a **escrever** a língua Inglesa?



Date:___/10/2016

Code Name: Mr. ___ / Ms. ___

Appendix F – Post-study questionnaire

PINTA A CARINHA



Muito



Às vezes



Pouco



Nunca

- No 1º Período **cantaste** canções na aula de Inglês?



- Gostaste** de cantar canções na aula de Inglês?



- Achas que as canções que cantaste em Inglês nas aulas te ajudaram a **compreender** a língua Inglesa?



- Achas que as canções que cantaste em Inglês nas aulas te ajudaram a **falar** a língua Inglesa?



- Achas que as canções que cantaste em Inglês nas aulas te ajudaram a **ler** a língua Inglesa?



- Achas que as canções que cantaste em Inglês nas aulas te ajudaram a **escrever** a língua Inglesa?



Date: ____/12/2016



Code Name: Mr. ____ / Ms. ____




Appendix G – Worksheet song Hello!

My code name is Mr. / Ms. _____

November, 2016

1 – **Listen** and **sing** the song.  

2 – **Listen** to the song again and **write** the missing words.  

3 – **Read** and listen to the song one more time and **check your words**
 (You can **sing**!)  

Hello!

Hello!

Hello!

Hello, how are _____? (Repeat)

I'm good!

I'm _____!

I'm wonderful! (Repeat)

Hello!

Hello!

Hello, how are you? (Repeat)

I'm tired!

_____ hungry!

I'm not so good! (Repeat)

Hello!

Hello!


Hello, _____ (Repeat)



I'm great how are you? you




Appendix H – Worksheet song Cool kids

My code name is Mr. / Ms. _____

October, 2016

1 – **Listen** to the song. 

2 – Listen to the song again and **write** the missing words.  

3 – Listen to the song one more time and **check your words**  (You can sing!)  

Cool Kids

We're the cool kids. We're the cool kids.

Meet the cool kids. Meet the cool kids.

Cam from number eleven. Cole from number _____.

Cat from number thirteen. We're all cool kids.

And I'm Chris Cool from number fourteen.

Meet the cool kids. Meet the cool kids.

We're the cool kids. We're the cool kids.

Meet the cool kids. Meet the cool kids.

Kyle from number _____. Kate from number sixteen.

Kit from number seventeen. We're all cool kids.

And I'm Kara Cool from number _____.

Meet the cool kids. Meet the cool kids.

We're the cool kids. We're the cool kids.

Meet the cool kids. Meet the cool kids.

Clark from number eighteen. Clive from number nineteen.

Clare from number _____. We're all cool kids.

And I'm Chloe Cool from number fourteen.

Meet the cool kids. Meet the cool kids.

So Cool!

fourteen

twelve

twenty



fifteen




Appendix I – Worksheet song Food and drink

My code name is Mr. / Ms. _____

December, 2016


1 – **Listen** and **sing** the chant.  


2 – **Listen** to the chant again and **write** the missing words.  


3 – **Read** and listen to the chant one more time and **check your words**
 (You can **sing**!)  

The Food chant


Mmm! Spaghetti ...nice spaghetti!


Mmm! _____ ... I like _____! 


Mmm! Milk ... I like milk! 

Mmm! Rice ... _____ rice! 


Mmm! Salad ... _____ salad!


Mmm! Fish ... I don't like fish! 


Mmm! Bread ... I don't like bread! 

Mmm! Chicken ... I don't like chicken! 


Mmm! Spaghetti ...nice spaghetti!


Mmm! Soup ... I don't like soup! 


Mmm! Milk ... _____milk! 

Mmm! Rice ... I don't like rice! 

Mmm! Salad ... nice salad!

Mmm! _____ ... I like _____! 

Mmm! Bread ... I like bread! 

Mmm! Chicken ... I like chicken! 

I like fish (2x) nice soup (2x) I don't like

Appendix J – Self-assessment sheet song Hello

MOSTRA O QUE SABES

Self Assessment

Cantaste já várias vezes na aula a canção **Hello!**. Mostra o que sabes, preenchendo a grelha abaixo, dizendo o quanto a canção te ajudou a **compreender, saber dizer, saber ler e saber escrever** a língua Inglesa.

SOU SUPER CAPAZ = ✓✓✓ SOU CAPAZ = ✓✓ SOU POUCO CAPAZ = ✓ NÃO SOU CAPAZ = —

	COMPREENDER	DIZER	LER	ESCREVER
<i>Hello!</i>				
<i>How are you?</i>				
<i>I'm great!</i> (I'm wonderful! I'm good!)				
<i>I'm not so good!</i> (I'm tired! I'm hungry)				



My code name is Mr. / Ms. _____

November 2016

Appendix K – Self-assessment sheet song Cool kids

MOSTRA O QUE SABES

Self Assessment

Cantaste já várias vezes na aula a canção **Cool Kids**. Mostra o que sabes, preenchendo a grelha abaixo, dizendo o quanto a canção te ajudou a **compreender, saber dizer, saber ler e saber escrever** a língua Inglesa.

SOU SUPER CAPAZ = ✓✓✓ SOU CAPAZ = ✓✓ SOU POUCO CAPAZ = ✓ NÃO SOU CAPAZ = —

	COMPREENDER	DIZER	LER	ESCREVER
<i>Numbers 11-20</i>				
<i>Cool!</i>				
<i>We're the cool kids</i>				
<i>I'm Chris Cool from number (fourteen).</i>				



My code name is Mr. / Ms. _____

November 2016

Appendix L – Self-assessment sheet song Food and drink

MOSTRA O QUE SABES

Self Assessment

Cantaste já várias vezes na aula a canção **The Food Chant**. Mostra o que sabes, preenchendo a grelha abaixo, dizendo o quanto a canção te ajudou a **compreender, saber dizer, saber ler** e **saber escrever** a língua Inglesa.

SOU SUPER CAPAZ = ✓✓✓ SOU CAPAZ = ✓✓ SOU POUCO CAPAZ = ✓ NÃO SOU CAPAZ = —

	COMPREENDER	DIZER	LER	ESCREVER
<i>Food vocabulary (spaghetti, soup, milk, rice, salad, fish, bread, chicken)</i>				
<i>Mmm, nice salad!</i>				
<i>I like (soup).</i>				
<i>I don't like (milk).</i>				



My code name is Mr. / Ms. _____

December 2016

Appendix M – Self-assessment sheet for control group

My name is _____

December/2016

MOSTRA O QUE SABES

Self Assessment

Pensa no que aprendeste nas aulas de Inglês durante as Unidades 2 e 3 (**Unit 2 – Numbers** e **Unit 3 – Food and drink**) e preenche as grelhas abaixo com os símbolos que estão na legenda.

(Não estás a ser avaliado/a, nem há respostas certas ou erradas. Esta ficha só será útil se responderes com a verdade.)

SOU SUPER CAPAZ = ✓✓✓ SOU CAPAZ = ✓✓ SOU POUCO CAPAZ = ✓ NÃO SOU CAPAZ = —

Unit 2 – Numbers

	COMPREENDER	DIZER	LER	ESCREVER
<i>Numbers 11-20 (eleven, twelve, thirteen, fourteen, fifteen, sixteen, seventeen, eighteen, nineteen, twenty)</i>				
<i>Cool!</i>				
<i>We're the cool kids</i>				
<i>I'm Chris Cool from number (fourteen).</i>				

Unit 3 – Food and drink

	COMPREENDER	DIZER	LER	ESCREVER
<i>Food vocabulary (spaghetti, soup, milk, rice, salad, fish, bread, chicken)</i>				
<i>Mmm, nice salad!</i>				
<i>I like (soup).</i>				
<i>I don't like (milk).</i>				



Thank you!

